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# American Art News

VOL. X, No. 7.

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NEW YORK, NOVEMBER 25, 1911.

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## EXHIBITIONS

*Calendar of New York Exhibitions. See page 2.*

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Freres, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings.  
Moulton & Ricketts, 12 West 45 St.—Old and modern paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.  
Henry Reinhardt, 565 Fifth Avenue—High-class paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—Old and modern paintings. Original etchings.

Henry Reinhardt—High-class paintings.

#### Washington (D. C.)

V. G. Fischer Galleries—Fine Arts.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.  
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

The cable announces that 22 paintings by German and Dutch masters, some historically celebrated, have been cut from their frames in the Lustschloss Gallery at Schleissheim, Germany. No clue has been found to the thieves.

A cable from Brussels states that the Church of St. Remacle, in the province of Liege, has been robbed of brass and enamel wares valued at \$200,000. One of the greatest treasures of the church was the Chasse de St. Remacle, a reliquary of embossed copper, the niches containing silver statues of the twelve apostles, a thirteenth century work.

## GREAT GAINSBOROUGH HERE.

The three great portraits by Gainsborough, those of Lord and Lady Ligonier, and of a Lady with Black Hat, formerly owned by the late Charles Wertheimer, of London, and which were secured after the owner's death by Duveen Brothers, have been sold by that house to Mr. Henry E. Huntington and are now in New York.

The portraits are in Gainsborough's most distinguished manner, are thoroughly typical of the English Master in every way, and are beautiful and most graceful and decorative works.

Mr. Huntington is to be warmly congratulated upon this accession to his remarkable art collections.

The figures of the sale are not given, but it is reported that the three canvases obtained a total of about \$600,000.

## MUSEUM BUYS A MATSYS.

The Metropolitan Museum has recently acquired, by way of London, the remarkable example of Quentin Matsys "Adoration of the Magi," reproduced on this page, which was one of the most notable pictures in the collection of the late Rudolph Kann. The picture is a panel, one metre in height and 78-100 of a metre in width. It is in an unusually fine state of preservation, and is a most typical work of the old Flemish Master. The Museum is to be warmly congratulated on the acquisition of this really great painting.

## AN INNESS SOLD.

The important and characteristic example of George Inness "Moonlight-Tarpon Springs-Florida," illustrated on page 3, was recently sold by Knoedler & Co. to Mr. D. C. Phillips, of Washington, D. C. The picture is one of the Florida series and a typical example of the later period of Inness.

## MUSEUM GETS A WEST.

An important example of Benjamin West has been sold by the Ehrich Galleries of this city to the "Friends of American Art" for the Chicago Art Institute. The subject of the painting is "Magdalene at the Feet of Christ." It is a large canvas, having several life-size figures and unusually beautiful in color, is one of the most important examples of West sold in recent years, and the Art Institute is to be congratulated upon its acquisition. It was presented to the Institute by the "Friends of American Art," an organization founded on the plan of the Paris "Amis des Louise."

Upon the occasion of the 100th anniversary of the birth of Franz Liszt, an exposition is to be opened at the Hungarian National Museum in Budapest, which will bring together a number of objects that belonged to or were connected with the composer.



ADORATION OF THE MAGI,

By Quentin Matsys.

Recently secured by the Metropolitan Museum.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.  
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

#### Paris.

Canessa Galleries—Antique art works.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Freres—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

## MASTERPIECE STOLEN.

A cable from Florence, Italy, to the *Sun* says Fra Angelico's "Madonna della Stella" has been stolen from the Museo di S. Marco, formerly the Monastery of S. Marco, which was occupied before its suppression by Silvestrine monks.

A window of the museum was discovered open at midnight, with a rope dangling to the ground, and it is supposed the thieves secured the picture in this way. Five suspects are under arrest.

The "Madonna della Stella" was valued at \$500,000.

The stolen picture is one of a very small number of easel paintings in existence from Fra Angelico's brush.

As the *American Art News* goes to press, Nov. 24, a cable was received reporting the recovery of this painting.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Drawings by Aubrey Beardsley.  
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.  
 Paintings by Otto W. Beck.  
 City Club, 55 West 44 St.—American paintings. Admission by card.  
 Colony Club—Loan exhibition of Graphic Art. Admission by card.  
 Cottier Gallery, 3 East 40 St.—Early Chinese Pottery.  
 The Folsom Gallery, 396 Fifth Ave.—Re-Paintings by Mrs. Albert Herter.  
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Three XV Century French statues from the Hospital of Issoudun.  
 E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.  
 Katz Gallery, 103 West 74 St.—Annual Thumb-box Sketch exhibition to Dec. 16.  
 Knoedler Galleries, 556 Fifth Ave.—Paintings by W. G. von Glehn to Dec. 2.  
 Macbeth Gallery, 450 Fifth Ave.—Recent works by Robert Henri.  
 Kennedy & Co., 613 Fifth Ave.—Etchings formerly owned by Sir Seymour Haden to Nov. 18.  
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans.  
 Metropolitan Museum—Special exhibitions of Colonial silver and early American paintings.  
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.  
 Montross Gallery, 550 Fifth Ave.—Early Chinese paintings.  
 Moulton & Ricketts, 12 West 45 St.—Etchings by modern masters. Special exhibition of paintings of the Arizona Grand Canyon to Dec. 2.  
 Reinhardt Galleries, 565 Fifth Ave.—Special exhibition of old and modern masters.  
 Snedecor Gallery, 107 West 46 St.—Paintings and Sketches by E. W. Deming to Dec. 6.

## AUCTION SALES.

NEW YORK.  
 Anderson Galleries, Madison Ave. and 40 St.—An important collection of Etchings and Engravings, Nov. 28, at 8.15 P. M.

### EUROPE.

LEIPZIG—Boerner Gallery—Valuable collections of MS., miniatures, etc., and the Geibel-Hertenried Autograph Collection, Dec. 4-6.  
 PARIS—M. Lair-Dubreuil, auctioneer—Precious jewelry and rare art objects formerly owned by S. M. the Sultan Abd-El-Hamid II at Georges Petit galleries, Nov. 28 to 29. At Hotel Drouot, Dec. 4-11.  
 PARIS—Hotel Drouot, Nov. 28-30—Estate Countess Xaintrailles. Jewelry, art objects, furniture, an important XVI century tapestry, and ten Brussels tapestries, allegorical compositions of months of year.  
 PARIS—Georges Petit Galleries, Dec. 2—Collection Count de Penha-Longa. Sculptures, works of Chinard of Lyons, two fine examples of Boucher.  
 PARIS—Georges Petit Galleries, Dec. 5, 6—Estate M. Dreux. Modern pictures, examples of Barbizon masters, Fortuny, Fromentin, Isabey, Ziem, XVIII century drawings, Aubusson tapestry, furniture and a Gobelin tapestry.  
 PARIS—Hotel Drouot, Dec. 12-13—Estate Henri Haro, "Expert." Old Masters.

## EXHIBITIONS NOW ON.

### Pictures of the Canyon.

An event of interest to American art lovers and collectors is the first exhibition of the season at the new Moulton and Ricketts Galleries, 12 W. 45 Street, of paintings of the Grand Canyon of Arizona by well-known American artists.

About a year ago Thomas Moran, Elliott Daingerfield, F. Ballard Williams, De Witt Parshall and Edward Potthast visited the Grand Canyon for the purpose of presenting upon canvas their personal impressions of the grandeur of this marvelous natural phenomenon. After their return an exhibition was promised and the art public has anticipated the event with keen interest.

Thomas Moran's large picture, which is placed across the north wall, is the clou of the display. This canvas, on which the artist worked at various times during a period of sixteen years, before he signed it, is remarkable for its dis-

tinct effect, varied color, and for the impression of vastness it gives. The same atmospheric characteristics are noticeable in his other two canvases, "The Titan of Chasms" and "Grand Canyon."

De Witt Parshall's two moonlight conceptions, are typically poetical, Edward Potthast's "Bright Angel, Grand Canyon," is fine in color quality, with sunlight effect. F. Ballard Williams' morning views convey the strongest impressions of grandeur and depth. They reveal the artist's well-known poetical and color sense and may be counted among his best productions.

Two examples by Elliott Daingerfield, "Twin Cathedrals" and "Opaline Morning," are brilliant in color and have an original and poetical viewpoint, and the artist is to be congratulated for his control of black, which mars so many of his works. This "The Lifting Veil," which has been placed in the window, attracts the mob, for its flaming reds, and vivid blues, but the ground effect is that of an eruption of a bowl of neapolitan ice cream.

Wm. Ritschel is represented by "The Hour of Mystery," original in conception and agreeable in color, and "Near O'Neill's Point" by Luis Mora shows "On the Rim of the Grand Canyon," characteristic in grouping and color. W. R. Leigh sends "From El Tovar," rather too panoramic; George Inness, Jr., is represented by "Grand View," and "After the Storm" by George H. McCord, is a good example of his colorful brush.

The exhibition will continue through Dec. 2, after which it will go in turn to the Herron Art Institute, Indianapolis; the Detroit Museum; Moulton & Ricketts, Chicago, and Milwaukee Galleries, and the Museums of Toledo and Cincinnati.

### Art at Colony Club.

A loan exhibition of etchings, lithographs and sanguines, which opened on Tuesday at the Colony Club, will continue through to-morrow.

The collection contains many interesting examples such as two early etchings by William M. Chase, a characteristic drawing by F. S. Church, and four notable crayon portraits by Sargent, which include one of Joseph H. Choate. There are also two remarkable examples by Alastair, one of the most extraordinary geniuses who has appeared since the death of Aubrey Beardsley, several charming and characteristically clever sanguines by Everitt Shinn and fifteen examples of etchings, silverprint and pencil drawings by Ernest Haskell.

The work of Chahine, Helleu, Augustus E. John, Peixotto, Koopman Legros, Meyers, Mielziner, Auguste Rodin, Roth, Sterner, Strang, MacLoughlan, Pennell and Zorn is also well represented. Among the collectors who contributed most largely to this exhibition, are Dr. Van Horne Norrie, Mrs. Payne Whitney, Mr. John Quinn, Mr. Albert Gallatin, Mrs. William H. Draper, and Mr. Arthur B. Spingarn.

### Portraits by Adele Herter.

An exhibition of portraits, chiefly pastels, by Adele Herter, opened with a reception and tea at the Folsom Galleries, 396 Fifth Ave., on Wednesday last, to continue through Dec. 6. A life-sized presentment of Dr. Simon Flexner, in his laboratory, for the University of Pennsylvania, adorns the north wall, and gives an agreeable impression on entering the gallery, as it is good in color and well arranged. A full length portrait of Mr. David Mannes is an excellent likeness. An arrangement in pinks of Miss Susette Herter is charming in color

and an interesting composition. Mr. Grosvenor Atterbury's portrait is a dignified presentment, delicately and cleverly handled.

In addition to the 14 pastels there are several oils, among them portraits of Miss Louise and Master William Lusk, and Miss Phyllis de Kay, all charming in color, with good flesh tones, and an individuality that makes them both interesting and personal.

### Appliqué Pictures.

A novel exhibition of Appliqué Pictures by V. W. Newman is now being held at the Miller Gallery, 239 Fifth Avenue, and will continue there for several weeks.

The application of actual jewels, stuffs and other materials on the canvas in a painting is not a new idea. It is done in a way by Mancini, the Italian painter, and in a farcical manner by the "Fakirs" of the Art Students' League each year in their clever exhibitions. But Mr. Newman's works are serious and comprehensive and are produced with great skill, delicacy and rare sympathy with his subjects.

Experiments in the resuscitation of lost and forgotten arts are always interesting, and there seems to be no reason why Appliqué Pictures should not revive a long departed vogue.

There is no doubt that during the middle ages the first of this work was accomplished by the conscientious dwellers in cloisters, and the nuns with earnest zeal devoted their vast leisure to this quaint combination of simulation and reality in art.

When Byzantine art was in its most flourishing state, appliqué in various forms was greatly used, lending itself, as it does, to conventionally decorative treatment in many ways, blending harmoniously with the mosaics and inlays of rare woods, mother of pearl and precious metals, as well as the rich and vivid coloring so lavishly employed under the Eastern Emperors.

The needle-work or "Stump Pictures" of the Stuart period, on which a higher relief was attempted, the faces and hands being still painted in colors, replaced the earlier art, which, however, was revived during the first fifty or sixty years of the eighteenth century, and is seen in various "Watteau" subjects of single figures of shepherds and shepherdesses in silk appliqué on plain grounds, with a mere sketch of rocks and herbage. These pictures also have painted hands and faces, the costumes of the period correctly carried out in color and design. By the neatness of their execution they are evidently French. These were succeeded by the sentimental subjects executed between 1720 and 1780, which are often exceedingly well done.

Later in the last century the examples of pictures in appliqué show a decided decadence, being no longer original compositions, but merely prints on which fabrics have been pasted or gummed.

These were in turn superseded by the so-called Tinsel Pictures of 1840 or thereabouts, which, although quaint and interesting, show little trace of artistic merit. They were generally highly colored lithographs of well-known histrionic characters, issued by East End of London firms, and sold for the delectation of children, who, for pastime, would decorate them. Although these are of interest to collectors, they can hardly be considered types of pictorial art.

The aim of this fresh effort in an old field of pictorial representation has been to combine to good purpose the careful work and earnest spirit of the early Flemish painters in the direction of decorative effect, with a certain modernity of realism in detail, in short, to revive an old art in a sophisticated form, treating the subjects from an artistic standpoint.

### Smith at Century Club.

An exhibition of oils by Joseph Lindon Smith, of Boston, is on at the Century Club, to continue through Nov. 30. The display chiefly comprises studies made in Japan, China, Cambodia and Java, and are illustrative of the artist's recent travels in these countries. Many of them are decorative canvases, lovely in tone, and are truthful and careful presentments of various frescoes from Egyptian tombs, stone carvings and bas reliefs. In addition there are two canvases which portray interiors of theatres in Kyoto. In contrast is a portrait of a sweet young girl.

## Art and Literary Sales

WEEKLY ANNOUNCEMENT

Tuesday Evening, Nov. 28

### ETCHINGS and ENGRAVINGS

including the work of

|                                         |                                            |                                           |
|-----------------------------------------|--------------------------------------------|-------------------------------------------|
| Cameron<br>Haden<br>Cousins<br>V. Green | Whistler<br>Rembrandt<br>Durer<br>J. Smith | Meryon<br>Fittion<br>Watson<br>Bartolozzi |
|-----------------------------------------|--------------------------------------------|-------------------------------------------|

"Mr. Whistler's Lithographs," by T. R. Way, and "Etching and Etchers," by P. G. Hamerton.

Sale Begins at 8:15 P. M.

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## EXHIBITION CALENDAR FOR ARTISTS

|                                                             |                |
|-------------------------------------------------------------|----------------|
| ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.           |                |
| Exhibits received .....                                     | Jan. 11 and 12 |
| Opening of exhibition .....                                 | Jan. 28        |
| Closing of exhibition .....                                 | Feb. 17        |
| SOCIETY OF WESTERN ARTISTS, 1820 Locust St., St. Louis, Mo. |                |
| Sixteenth annual exhibition, paintings, sculptures, etc.    |                |
| Cincinnati .....                                            | Dec. 2-24      |
| Detroit .....                                               | Jan. 4-25      |
| Indianapolis .....                                          | Feb. 4-25      |
| Chicago .....                                               | Mar. 5-23      |
| St. Louis .....                                             | May 5-26       |

## IN AND OUT THE STUDIOS

Will Rothenstein, whose successful exhibition closed on Saturday at the Berlin Photo Co., expects to spend some weeks in Boston, where he will paint portraits. It is the artist's intention to return to England in the early spring.

At his studio in the Y. M. C. A. building, 318 West 57 St., Charles Warren Eaton is showing a group of excellent canvases, the result of his summer's work at Varenna and Bellagio, Italy. These include varied subjects luminous in color and with the poetical feeling which always graces his work. There are also several of his better known pine tree subjects.

George B. Reeves, who recently moved into the Y. M. C. A. building, 318 W. 57 St., has completed a large panel portrait of Miss E. Talcot, which had good outdoor quality and fine color. It is a decorative work dignified and well composed. The artist anticipates a busy season of portrait work.

Norwood MacGilvary, whose delicately painted and well drawn nudes have won him such deserved praise within the past few years, has recently completed an important canvas, which he calls "Memories." This poetical work shows a moonlit landscape with a female figure. It is an admirable composition and lovely in color.

Frank Mathewson returned last week to his studio, 318 W. 57 St., where he is showing a number of attractive landscapes, the result of his summer's work.

William Andrew Mackey has completed four of the series of nine panels for his decoration for the dining room of Mr. Howard Gould's home at Port Washington, L. I. The subjects are descriptive of legends of the sea, and show ancient ships of all countries. To perfect himself in his knowledge of the various vessels pictured, the artist spent a considerable time in Europe before beginning the work. He expects to place them by Jan. 1.

At his studio in the Miller building, William E. Norton is showing an unusually interesting marine, which he painted at Bermuda during a recent trip. It is one of the artist's best canvases, painted with all sincerity for which his work is known. "Tacking Ship Off an Iceberg" is another recent canvas, with lovely tender tones and quiet color.

J. H. Sharp, who spent the summer at Taos, New Mexico, where he has a studio adjoining that of E. I. Couse, recently visited the Grand Cañon, and later painted at Pasadena, Cal. He will return to his northern studio on Crow Reservation, Montana, about Dec. 1. Friends of the artist will be glad to learn that Mrs. Sharp, who has been ill for some time past, is recovering her health.

Donald Shaw MacLaughlin, who has been living at Asolo, Italy, for some time past, recently returned to New York, and has taken a studio in the Bryant Park building. He is planning an exhibition of his etchings here, and they

will also be shown in Chicago and Boston.

Frank D. Millet recently sailed for Rome, where he will remain for about two months. After his return he will begin a mural decoration for the Wheeling (W. Va.) Court House. His decoration for the Court House, Jersey City, was placed a short time before he left America.

At his Carnegie Hall Studio, Carleton Wiggins is showing two fine canvases which he painted at Lynne, Conn., during the past summer. A cattle piece which has a fine sky and clear atmosphere is more simply painted than anything he has yet done and is one of his best works. There is also a sheep picture, lovely in tone and color, which he intends for the Winter Academy. Mr.



MOONLIGHT—TARPON SPRINGS, FLA.

By George Inness.

Sold by Knoedler &amp; Co. to Mr. D. C. Phillips of Washington, D. C.

Wiggins' sons, who was seriously ill during the summer and early autumn, has entirely recovered.

Leslie W. Lee, who is now in New York, preparing to start soon for another winter of painting in Mexico, showed to a few friends this week at the Newcomb-Macklin rooms, Fifth Ave. and 27 St., ten of his portraits of Mexican types which have won him deserved reputation, and five landscapes, all, with perhaps three exceptions, recently painted. The pictures are to be shown at the St. Louis Museum through December, and afterwards in Columbus, Chicago and Milwaukee. The artist has been exceptionally successful in catching and transferring to canvas the forms and expressions of the Mexican peons, and paints them *con amore*. His color, especially in the red zarapes, is almost daring, yet truthful. His landscapes are full of color. Notably good is a far view of Popocatepetl at sunset.

which, while excellent in a bright sense of color, fails to do justice to the beauty of her subject. "A Study in Red," by Carlotta St. Gaudens, is amusing and interesting. Other strong exhibitors are Emily Drayton Taylor, who shows among other examples a delightful portrait of her daughter Edith; A. Margaretta Archambault, Amy Otis, Helen M. Turner, Lucia Fairchild Fuller and notably Eulabee Dix, whose graceful full-length portrait of Eleanor Mayo, in a civil war costume, is the most charming miniature in the show.

The loan collection numbers 384 exhibits, from the prominent collections of Philadelphia. Of Malbone there are nine authentic examples and one attribution. Of these the finest is that from the collection of the Pennsylvania Academy—a portrait of Joseph Marx. William Russell Birch is represented by seventeen beautiful examples, of which the greater part come from Milton Birch, a descendant of the painter. J. Henry Brown is also well represented by seven-

## PHILADELPHIA.

The miniature exhibition now on at the Academy is the best shown by the Penna. Society of Miniature Painters since its organization in 1901. The jury of selection included Herman Deigendesch, Blanche Dillaye, Henry B. Snell, Maris Judson Stream and Alice Rushmore Wells. The Hanging Committee was composed of George Walter Dawson, Ludwig E. Faber, Ellen Wetherall Ahrens, Sarah Yocum McFadden and Amy Otis. The modern miniatures number 154 and represent painters from many cities. The general tendency of the exhibition is an advance over former showings, and if the modern miniaturists are less robust executants than their predecessors of earlier days, they excel in charming arrangements and in a certain impressionistic color quality all their own.

Laura Coombs Hills is represented by two examples of both strength and vivacity. Her work has striking originality and is essentially personal. The work of Helen V. Lewis and of Lydia Eastwick Longacre is excellent technically, and Sarah Yocum McFadden is to be congratulated on the sympathetic portrait of her father, while her "Portrait of Mr. B." is remarkably clever in the handling of a difficult subject.

Alice Randall Marsh shows a spirited portrait of Mrs. Francis I. Bennett, who was Miss Virginia Davidson of this city,

teen miniatures. There are six examples of Richard Cosway, of which some of the finest are from the well-known collections of Mrs. Joseph Drexel and Dr. S. Weir Mitchell.

Charles Willson Peale and his brother, James Peale, are both included in the historic showing. Among these are portraits of General Washington and numerous portraits of the Peale family, loaned by a descendant, Joseph M. Peale. Thomas Sully and his brother Lawrence are both included, and there is a portrait of Joseph Anthony, Jr., by Gilbert Stuart. A large section of the exhibition is devoted to miniatures by unidentified masters, and these are by no means the least interesting of the collection. There are also several examples of portraiture in wax, notably a portrait of Shakespeare by Patience Lovell Wright, the earliest American sculptor. A few silhouettes, enamels on copper and tiny watercolor portraits are included. The rooms are attractively furnished in the period, a feature which adds much to the aspect of the exhibition.

The department of lithographs, in point of interest and novelty, dominates the collection. These are hung in galleries A. I. and K., and were selected for exhibition at the Academy by the Senefelder Club, of London, and, it is understood, largely through the personal interest and enthusiasm of Mr. Joseph Pennell. These lithographs, numbering seventy-eight examples from English, German and French masters, represent an important phase of art, which in London is enjoying an era of enthusiastic revival. Of the strong English draughtsmen and painters interested in rediscovering the old process of drawing upon stone, Edmund J. Sullivan, who has done so much valuable work in reviving the art, and whose rugged impressions express a mastery of line and mass, a surety of drawing and powerful imaginative quality, is well represented. He shows his drawing of "The Crowning of King George V. at Westminster," which was one of a series of six drawings made by different artists in London and published in the form of an elaborate souvenir by one of the London dailies. Mr. Sullivan shows two of a series of six lithographs made in 1906—"Icarus" and "Awakening of Chaos."

Joseph Pennell strikes a note of universal interest in his series of lithographs of New York and which were noticed in the *Art News* when recently shown at the Keppel Gallery, New York. Frank Brangwyn is represented by four imaginative impressions done in color, lithographs expressing the power and virility of the painter, rich in its masses of form and handsome division of space. These are valuable and interesting examples of the capabilities of the lithograph in the hands of an artist of such parts as Mr. Brangwyn.

John Copley, a descendant of the early American painter, John Singleton Copley, and honorary secretary of the Senefelder Club, shows nine extremely temperamental studies, impressions more German in feeling and style than is the

(Concluded on page 7)

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## DR. BODE'S VIEWS.

We call the attention of our readers to the exclusive interview with Dr. Bode obtained by this journal, and also to the "Last Word," as he calls it of the same eminent German art authority, published elsewhere in this issue, on the question of the authenticity of Rembrandt's "Mill," the famous picture owned by Mr. Widener, and the agitation of which question has so interested European art circles of late.

While Dr. Bode felt obliged to deal more in generalities than in particulars as to the public and private collections he has seen and studied during his all too brief visit here, (he sailed for Berlin on Thursday), he spoke freely in surprise and admiration of the remarkable spread of art knowledge and growth in culture and taste in America since his last preceding visit some twenty years ago. It is doubtful whether he will even particularize as to specific American collections and collectors in a planned and promised series of articles for a German magazine after his return, as none knows better than Dr. Bode that "comparisons are odious."

It is a pleasure to know that Dr. Bode leaves us with a sense of pleased surprise at our art growth and conditions, and also to know that he acknowledges the extent and richness of American owned art treasures. His prediction as to the future of the Metropolitan Museum is well founded, but none the less gratifying coming from such an authority. He deplores, with seeming justice,

the lack of art growth as to its private collections and collectors of Chicago, and that the art interest in that city should apparently be so local.

Dr. Bode's "last word" as to the much discussed "Mill" of Rembrandt should be, and doubtless will be, convincing.

Mr. Henry E. Huntington, who bought the \$50,000 copy of the Latin bible at the sale of the first part of the Hoe Library last Spring, recently added to his collection the "Catholicon," by Johannes Balbus, printed at Mainz in 1460, for \$1,250. This copy was purchased by Mr. Charles Sessler of Philadelphia, who sold it to Mr. Huntington. Mr. Pierpont Morgan also owns a copy of this bible printed at Mainz in 1460.

## REINHARDT GALLERY OPENS.

An event of the week in the New York art world is the formal opening today of the new galleries of Henry Reinhardt, 565 Fifth Ave. (Windsor Arcade), of Paris and Chicago, which now, with these galleries, becomes a New York house. A large number of invitations to inspect the galleries have been issued to prominent collectors and art lovers, and the opening reception will be an interesting and notable event. The reputation which this good house has built up in the middle and further West for the handling of choice art works of the older and modern European schools, and of those of the best American painters, gives it a certain prestige on its entry into New York, and it is only natural that the house should establish itself in New York, now the Mecca of art lovers in the United States, which have become the world's art mart during recent years.

The visitor to the new galleries enters directly from the avenue a spacious and handsome gallery, hung in rich browns, and in which a few choice modern pictures are placed, and then proceeds by means of a dainty and well appointed swift elevator to the upper galleries on the second floor and which, overlooking as they do Fifth Ave. and 46 St., have rarely fine light and air. In the outer Fifth Ave. gallery—a room of noble proportions, hung in red, there are some superior canvases, notably the splendid Rembrandt "Portrait of Himself," "The Flute Player" by Franz Hals, a full length and beautiful Ræburn portrait of "Lady Janet Traill," and a stirring and large typical Constable, "Arun- del Mill and Castle." These four unusual canvases were all sold by the house to Mr. E. D. Libbey of Toledo, who has loaned them for the opening exhibition. In the second gallery, also done in reds, and in the third, furnished in sage green, there are among other superior works, old and modern, a beautiful example of Joos van Cleef, a Madonna, two Franz Hals of exceptional quality, "The Syndic" and portrait of "Johannes Hornbeek," two charming examples of Whistler, "Portrait of Miss Woakes" and a "Scene in the Artist's Studio," with three figures, a late and most typical Winslow Homer "Maine Coast," one of the best of George Inness's Florida series, from the Emerson McMillin collection, "Path Through Florida Pines," a remarkable Hoppner, a lovely portrait of Mrs. Provis by Gainsborough, and a number of other canvases well representing early and the Barbizon and modern Dutch schools.

The energy and personality of Mr. Henry Reinhardt, which have in twenty-five years enabled him to build up so successful a business in the West, added to the European connections of the firm through its Paris house, give to the advent of the new house here especial interest and importance, and its business in New York should be a good one.

## A TALK WITH DR. BODE

Dr. William Bode, Director of the Kaiser Friedrich Museum in Berlin, and probably the most eminent authority—he does not claim to be that much advertised and misunderstood person, an "expert"—on the work of the early painters of the leading European Schools, in the world, after a few weeks' visit to the United States, sailed, with his daughter who accompanied him on his trip, on the George Washington Thursday last for Berlin.

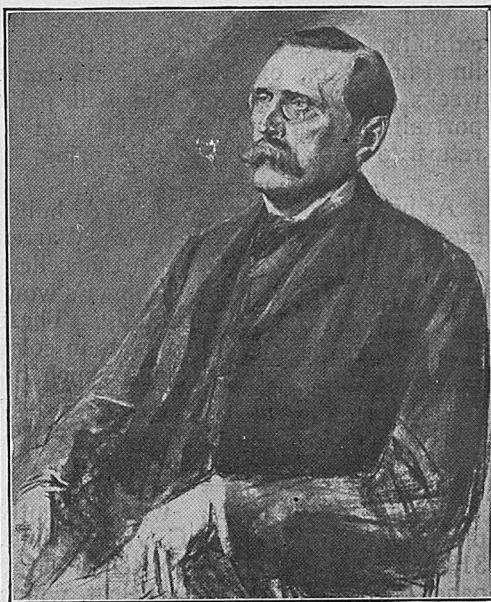
After a thorough inspection of the art collections at the Metropolitan Museum and those of several noted collectors in New York, Dr. Bode went to Philadelphia and later to Boston where he visited the collections at the Museum and inspected those of several private owners, notably Mrs. "Jack" Gardner. After a hurried trip to Buffalo, Cleveland and Detroit, where he studied the collections of Mr. Freer, Dr. Bode went to Cincinnati to see the collections of Mr. Charles P. Taft.

Returning to New York last Monday, Dr. Bode was unfortunately stricken with an attack of gout which confined him to his bed in the Hotel Astor for three days. Notwithstanding his illness Dr. Bode received many callers, among them the editor of the *Art News*, with whom he talked most freely and interestingly regarding his visit to the United States, after a lapse of twenty years. Dr. Bode stated that he had not given an interview to any journal, notwithstanding that a daily tried to create this impression in a published "talk" with him on Sunday morning last. It is understood that he will reserve his impressions, either for a book or a series of articles for a German magazine.

It can be said, however, that Dr. Bode was impressed with the growth in art taste and development here since his last visit, and although he has had knowledge of the importation of most of the great pictures and art objects that have come here during the past ten years, he was still surprised at the richness of several of the private collections. He spoke highly of the remarkable growth and present condition of the Metropolitan Museum, and praised not only its collections in general, but its efficient staff, complimenting especially Dr. Valentiner, Bashford Dean, Curator of arms and armor, and Albert M. Lythgoe, Curator of the Egyptian antiquities. Of the private collections of the country he seemed to place highest, among the larger ones, those of Mr. Chas. P. Taft, of Cincinnati, of Mr. Benj. Altman, Mrs. H. O. Havemeyer and Mr. Henry C. Frick, of New York, and of Mr. John G. Johnson and Mr. P. A. B. Widener of Philadelphia. He was particularly enthusiastic as to the merits of Mr. Johnson's collection. Of the smaller collections of the country he mentioned particularly those of Mr. Otto H. Kahn, Mr. Ferdinand Hermann, and Mrs. C. P. Huntington, of New York, Miss Hanna, of Cleveland, and Mr. Theodore M. Davis, of Newport, and as might have been expected, the collections of Oriental and Persian art of Mr. Charles L. Freer, of Detroit.

Dr. Bode called attention to the remarkable accession of treasures, especially in the way of pictures, which will probably come to the Metropolitan Museum within a few years from two owners alone who are no longer young and who have already signified their intention of leaving their treasures to the Museum. Dr. Bode did not visit Chicago, and expressed a little surprise, in discussing art matters in that city,

that while the Art Institute there had grown so rapidly, the art interest in that city seemed to be so local, that the number of private collections of note were limited, and that these did not seem to grow. In discussing the Boston Museum he said that its Greek and Japanese collections were perhaps the best in the country, but that it was not in the same rank with the Metropolitan. He spoke well of



DR. WILHELM BODE

the Hispanic Society Museum in this city, and said that the Museums of Toledo, Buffalo, Worcester and Detroit all showed much promise. Dr. Bode discussed the question of the authenticity of Rembrandt's "Mill," and said that his final word on this question had been published in the German art magazine "Kunst und Künstler" (a translation of the substance of this article will be found elsewhere in this issue).

While Dr. Bode was unwilling to enter into particulars regarding special pictures or art works of note owned here, he emphasized the possession by Mr. Altman of twelve Rembrandts, and spoke highly of the three great examples of the same master, known as the Wimborne Rembrandts the "Apostle Peter at His Writing Desk," the "Portrait of a Man," and the scriptural canvas, the recent acquisition of which by Mr. P. A. B. Widener of Philadelphia was first and exclusively announced in the *American Art News* of Oct. 28.

Altogether the impression gained by the editor of the *American Art News* from his interesting talk with Dr. Bode of the latter's views as to art conditions in the United States, was that, while he finds great improvement, a general growth in art interest, and a wonderful wealth of art treasures here, for the most part imported in the last fifteen years, he is still surprised, although too courteous to say so directly, at the crudity of taste in certain localities, and the far too many art works of doubtful authenticity in various public and private collections. He said that he feared many American collectors did not take sufficient time to make judicious selections of art works as to purchase the same with safety, and said that in earlier days American collectors of wealth, such as Henry G. Marquand and Quincy A. Shaw went to Europe almost every year and devoted months of study and research, before the purchase of art works. "Nowadays," he said, "some noted American collectors rush through Europe in a motor and one I know has been to Europe twice only in his life."

(Concluded on page 6)

## LONDON LETTER.

London, Nov. 15, 1911.

Under the will of Hugh Alexander Laird, of Ardmore House, Perthshire, a valuable collection of old masters, 46 in all, will go to the Trustees of the National Galleries of Scotland after his wife's death. The pictures include examples of Old Crome, Sir David Wilkie, James Stark, David Cox, George Morland, Sydney Cooper, Peter Graham, David Farquharson, Corot, Diaz, J. Maris, William Maris and J. Israels.

At a recent sale by the London Curio Club held at the Glendining Galleries many old English portraits were dispersed, together with a collection of old English and French furniture. The portraits included those of several distinguished members of the Twisden family. Among them a portrait of "Lady Twisden," ascribed to Lely, made £136 10s.; "Sir William Twisden," given the same artist, £89 5s.; "Mrs. Thomas Law Hodges," £60 18s.; "Lady Twisden," née Elizabeth Walton, £56 14s.; a Louis Quinze drawing-room suite, 180gs.; a pair of Queen Anne hall chairs, 30gs.; a bracket chiming clock, 20gs.; a set of ten and two elbow chairs of Chippendale design, 195gs.; a James II. bracket clock, 39gs.; a Chippendale break-front bookcase, 135gs.; and a carved and gilt model of a man-of-war, the *Royal William*, 1719, 84gs. Belonging to the late Montague W. W. Wooton were two dozen of Georgian dessert forks, which fetched 83s. per ounce; a set of four handsome gilt dessert spoons to match, 83s. per ounce; a fluted William and Mary porringer, 1690, 54s. per ounce; and a Charles II. tankard, 1680, maker's mark T. C., 80s. per ounce.

Etchings are going to America rapidly, as literary treasures demand rare prints. So urgent is the demand that the formation of any fresh collection here has become difficult, owing to the exhaustion of stock. There is an unusually important collection now at the Gutekunst Gallery, where twenty-two of Whistler's etchings and lithographs are shown, with twenty-nine Meryons and Rembrandts, many in their first state. There is also a belated, but most interesting exhibition at the Tate Galleries of the work of Alfred Stevens, the neglected genius, who with adequate appreciation might have done as much for Victorian London as Wren accomplished in the seventeenth century.

The 157th winter exhibition of the Royal Watercolor Society now on at their gallery in Pall Mall east, has many interesting examples. It is well up to the average and shows no falling off either in industry or talent. H. S. Hopwood shows a drawing of "Evening—Newlyn Harbour," a powerful study of grey twilight on a grey harbor, with well-drawn boats composed and presented in a manner full of dignity. To show his variety Mr. Hopwood has a scene of Arabs, "In the Market-Place, Biskra," as full of the sunlight of the South as the other drawing is full of northern mists and shadows. To mention with him some of the newer recruits, successes are recorded by Mrs. Laura Knight, H. E. Crocket, Claude Shepperson, and to a certain extent James Paterson, though the last-named, in his effective drawing of "The Castle, Edinburgh," might perhaps have condescended to give a little more form to his trees. Mrs. Knight's most ambitious drawing, "Candlelight"—an interior with two girls at tea—is the least successful. One greatly prefers the simpler work called "Children Playing," a study of pure sunlight and of delightful forms. Mrs. Knight is most at home in these representations of children brightly grouped under a summer sun. It is curious to compare this work with another very

clever seaside drawing, "The Family," by Walter Bayes. There is no one who has more science, and no one who seems more deliberately to abstain from effects that would give pleasure to the normal mind. Mr. Crocket has made a considerable advance.

The president, Sir Ernest Waterlow, has an important drawing of "Pevensey Bay from Crowhurst," and shows ten others, which display his accustomed accomplishment. Herbert Marshall, assiduous and skilful as ever, has 14 drawings, some large, like the "Whitby," and some small and slight, like the charming little "Amiens Cathedral." J. W. North shows some seventy drawings, most of them dainty little pencil sketches, and Mrs. Allingham has six, of which "Roses" is the most elaborate and the most successful.

## SHAKESPEARE FOLIOS BOUGHT

The 42 Shakespeare quartos and folios of the Huth collection, which were recently privately sold, in advance of the sale in London, were bought by Bernard Quaritch for Alexander Smith Cochran of New York, who will present them to the Elizabethan Club of Yale University, of which he is a graduate member.

## HUTH LIBRARY SALE.

It is believed in art circles, both here and in Europe, that many of the purchases made by Mr. Quaritch at the Huth Library sale, which opened on Nov. 15 in London, are for American collectors. Notably among his purchases for Americans is the Gutenberg Bible, sold on the fourth day. It is reported that the Bible will find a new home in Mr. Widener's library. There are now in America two copies of this famous book, the first printed from movable type, one in the library of Mr. J. Pierpont Morgan and the other in that of Mr. Henry E. Huntington, and if the report be true that Mr. Widener purchased the Huth copy, then America may boast the possession of the only three copies, outside of public museums. Even in the public museums there are not many copies of the Bible—one in the National Library, Paris, another in the British Museum, still another in the Royal Library in Berlin, and two in the libraries of Leipzig.

Some of the items sold and prices realized at the sales including Nov. 23 were as follows:

A series of fifty-eight remarkable illuminated miniatures on vellum of Biblical subjects executed in colors with backgrounds of burnished gold, provincial French or Flemish, bound red velvet, \$4,250. Heads of illustrious persons of Great Britain on 108 copper plates, by Thomas Birch, two volumes, \$1,025.

"Decameron of Boccaccio," printed by Isaac Iaggard, 1620, \$450.

Rare edition of Boccaccio's "De Mulieribus Claris," with spirited ancient German wood cuts, \$2,800.

Boccaccio manuscript on paper, \$1,525.

Caxton edition of Bonaventura's "Life of Christ," rare edition, \$2,750.

Fine copy of Honoré de Bonner's "Arbre des Batailles," in green morocco, \$925.

"Les Obres de Boscan," Antwerp edition without date, \$560.

"Beschryvinge Van Virginia, Nieuw Nederlandt, Nieuw Englelandt, en d'Eylan den Bermudes, Barbados, en S. Christoffel," map and fine engravings in letterpress after De Bry, dated Amsterdam, 1651, \$1,750.

"Biblia Pauperum," Flemish manuscript on vellum, probably executed, West Flanders about 1430, \$3,000.

"Apocalypse, Apocalypsis Sancti Johannis," a block book of the fifteenth century, bound in velvet, \$6,000. Manuscript, "Antiphonarium" of English execution, \$1,800.

"Ariosto," a fine copy, \$625.

"Armin," a book on fools, only copy known, \$505.

"Ars Moriendi," block book, fifteenth century, twenty-five leaves, \$7,500.

"Ars Moriendi, twenty leaves, \$1,050.

"King Arthur, Knyghtes of Rounde Table," fine copy, \$1,050.

The grand total for the seven days' sale, including Nov. 23, is \$254,105.

## PARIS LETTER.

Paris, Nov. 15, 1911.

The Art League, a new organization, international in character, but limited, nevertheless, to English-speaking artists, has been organized in the Montparnasse quarter, and the members are now holding their first annual exhibition in the five rooms at 70 rue Notre-Dame-des-Champs. There are thirty members and a waiting list. Thomas R. Congdon is president, H. A. Symonds secretary and J. Hamilton-Williams treasurer. Eighty-one paintings and four pieces of sculpture fill the walls and make for a homogeneous display of spirited works poetic in feeling and line, virile in treatment and in many ways far superior to exhibitions of the same genre that were antecedently given by the defunct American Art Association.

Those artists who deserve honorable mention are: Gerard Hale, W. H. Iberson, H. A. Symonds, Henry Norman and James Eadie-Reid. A silver medal should go to Albert Andries, Cyril Chitty, John Butler, Raymond Dakin, George Hess, Alf. Harum, George Lawler, Gerald Peacock, Frank Potter and Ernest Sampson, and a "gold medal" to V. Breitmayer, S. F. Bilotti, William Cook and William Finkelstein. Thomas R. Congdon sends a portrait of Mrs. Henry C. Dimond of Philadelphia, daughter of the late Governor Bushnell of Ohio.

George Elmer-Browne spent the summer in Le Puy, Haute Loire, but since Oct. 1 has been painting at his old-time haunts, Longpre, Pas-de-Calais, where many of his well-known works have been produced. His son Harold, aged seventeen, has earnestly taken up art study and will enter the Julian Academy at once. Mr. Browne is enamored of the Munich school of modern art and contemplates spending the coming winter in the Bavarian metropolis.

It is rumored in the Latin Quarter that the Society of French Aquarellists will augment the price of their works, "owing to the scarcity of their medium, caused by the drought." Oh la la!

Howard Hilderbrand, the well-known New York portraitist, spent last week in Paris, coming here directly from Madrid, where he has been worshipping at the shrine of Velasquez, making several excellent copies of that master's works. Mr. and Mrs. Hilderbrand spent two months in Tangiers painting most assiduously, completing one large canvas and several small ones, which they will soon exhibit in New York.

Mr. and Mrs. Henry O. Tanner will go to Morocco Jan. 1 and will remain there until Spring gathering new material for a large composition that Mr. Tanner has in mind. Oscar Miller has just arrived from America on the "water-wagon," the Noordam.

The State has just acquired for the Luxembourg a little group in bronze by the sculptor Rodin, "The Satyr and the Peasant," and twenty-one designs from the pen of Forain. Five of the last are already exposed in a room in the Museum, the other eleven are placed in the reserves of the old seminary of Saint-Sulpice.

The Louvre has just received an important gift from Mlle. Alice de Forestier, "l'Esther" of Guido Reni, identified by Ingres.

A distinguished amateur, possessor of important collections, who died several weeks ago, M. Narcisse Mangin, has bequeathed to his native city, Chartres, all his pictures, art objects and ivories. The last are exceptionally remarkable. They will all be installed at the expense of the estate in the municipal Museum of the city, which is in the ancient Episcopal palace, the state is in process of re-

pairing and adapting, and for which, in view of the expense necessary, M. Mangin has left a sum of 55,000 francs as his contribution. The Episcopal Palace of Chartres is one of the most beautiful buildings of the end of the seventeenth century. It was built partly at the expense of, and according to the suggestions of, Mme. de Maintenon.

On Oct. 3 last a canvas representing Neptune and Aphrodite, signed "Eugene Boucher, 1769," disappeared with its frame from the museum at Quimper, Brittany. A photograph was sent to all countries. The picture has just been found with the thief, one Auguste Tilleroy, 55 years old, former professor and an art broker, in Paris. Tilleroy, who was on an excursion to Douarnenez with his wife, came alone to Quimper, removed the picture without the slightest difficulty and took it away, saying to his wife that he had bought it for 20 francs from a young painter whom he met near the cathedral. Returning to Paris, he had tried to sell it, asking 55,000 francs. Nobody wanted it, but one of the dealers, who had been on the watch, notified the police and Tilleroy was arrested. The picture will be returned to Quimper.

## BUFFALO.

The reception which preceded the opening of the exhibition by members of the Societe Nouvelle, of Paris, at the Albright Gallery last week, was a brilliant and interesting event. Mr. Christian Brinton, who made the opening address, paid a well deserved compliment to Miss Sage, the Director, to whose energy and ability the success of the exhibition is due. As was told in the *Art News* of Nov. 11, Miss Sage arranged the exhibition, went to Paris, visited artists in their studios to secure pictures, and later the book shops, and there obtained the necessary information as to artists to be represented, translated the books and wrote the biographical catalogue for the exhibition. Perhaps her chief achievement was the securing of four paintings, Aman-Jean's portrait of his wife, Walter Gay's "Interior," Simon's "Jour du Fete" and Lepere's landscape, all of which were obtained from the Louvre through the kindness of the French Government and the Louvre's Director. Among the most striking pictures shown are Charles Cottet's Study for the Triptych, "Those Who Go," "Those Who Remain" and the "Repast of Leave Taking." There are four landscapes of lower Brittany by Andre Dauchez; Henri Duhem has two charming paintings, "The Flock Passing the Road" and the "The Locks in Red Sunset;" Walter Gay has seven interiors, chiefly of palaces; Eugene de la Gandara shows two landscapes, "A View in the Luxembourg Gardens" and the "Palace of Justice." The ten Carrieres in this collection are the first examples of this artist to be shown in this country. Auguste Rodin, president of the Societe Nouvelle, has two typical marbles, "The Sphinx" and "Danaiid"; Prince Paul Troubetzkoy is represented by several sculptures, among them "Gabriel d'Annunzio," in bronze, and Indian figures on horseback.

## MINNEAPOLIS, MINN.

The jury of architects and Museum experts which will decide upon the plan for the projected new art Museum is nearly completed, and the competition will close Dec. 2 when it is expected the jury's decision will be promptly rendered.

Among the noted architectural firms who have submitted plans are Carrere & Hastings, and McKim, Mead & White, of New York.

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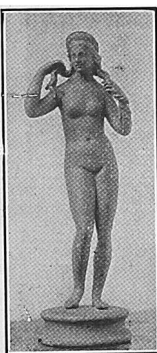
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## NEW CANADIAN GALLERY.

Much interest is evinced in the new art gallery now being built by the Montreal Art Association. The beautiful marble columns have been put in position and rapid progress in the building is being made. With the near opening of the building the momentous question of Sunday opening will have to be settled. There seems to be divided opinion on this question. In response to the appeal for funds, several offers were received on condition that the gallery be opened on Sunday. On the other hand some of the older members object to Sunday opening. If it is decided to open the gallery on Sundays, the Art Association will lose the Orkney bequest of \$30,000 which will have to be returned.

## A TALK WITH DR. BODE.

(Concluded from page 4)

### BODE ON "THE MILL."

The fact that two European critics and one American have questioned the authenticity of the landscape known as "The Mill," by Rembrandt, purchased by Mr. P. A. B. Widener of Philadelphia from Lord Landsdowne last winter for half a million dollars, led to the interrogation of Dr. Bode on the subject by an *American Art News* representative.

Dr. Bode stated that he had said his "last word" on the matter in last month's (October) issue of the German Magazine, "Kunst und Kuenstler," published in Berlin, in which he had stated his absolute belief in both the genuineness of the work and its creation by Rembrandt. The doctor, who has a playful vein of humor, as his opponents well know to their cost, makes merry in the opening sentence of the article in question over the would-be "experts," who he says: "In order to attain notoriety, attack well authenticated art works and display more audacity than knowledge." Dr. Bode is himself an iconoclast and welcomes a worthy antagonist, but his wrath is aroused by those persons who, like the Ephesian lad who burned the Temple of Diana, wish unnecessarily to destroy, in order to gain, reputation.

He says in his well considered article: "Gladly would I welcome a congress of those so-called 'experts,' who condemn well-known masterpieces. I would like to see all the works of art condemned by these 'experts,' assembled in one collection of which I might be the Curator. Perhaps I might be condemned to hold this post. But what masterpieces there would be in such a collection! Why, in a brief period, under such conditions, one of the finest collections in the world could be brought together. In it would undoubtedly be Rubens' masterpiece from the old Pinakotek in Munich, the "Shepherd and Shepherdess," which, under Dr. Voll's searching magnifying glass, is found to be an 18th century forgery. To this same learned gentleman has also been given the privilege of demonstrating the inferior quality of many pictures in the Berlin Gallery, hitherto greatly admired, in particular the 'Man with the Pink.' He has also taken the opportunity of declaring the 'Madonna of the Bean Blossoms,' a 19th century production of the same great forger who made the pictures of the old Cologne school."

"Envious of the laurels of this Bavarian Herostratus," Dr. Bode goes on to say in his article: "The learned Italian, Venturi, gives doughty blows to art works (hitherto cherished and admired) in marble, terra cotta and bronze in the Louvre, Kensington and Kaiser Friedrich Museums, works by such artists as Donatello, Desiderio, Agostino Di Duccio, B. da Majano and others. He relegates these works to the ash heap as copies, school pieces and forgeries. All these works would if brought together, form a museum that could not otherwise be built up today. The collections of such a museum would be enriched from all quarters. Even the Rokeby Venus, one of the most glorious works of Velasquez, is now declared a modern forgery, as also many pictures by Franz Hals, such as the 'Guitar Player,' owned by Mr. Otto Beit, etc., also a number of pictures by Martin Schongauer, as also the 'Neptune and Amphitrite' of the Berlin Gallery. Long ago the missing Gioconda was declared a copy."

Dr. Bode goes on to say that he will again welcome the "Flora" and the "Giovanno," and that he would be delighted to have "the most glorious piece of Greek

plastic art, found in years, the 'Throne of Aphrodite,' acquired by the Boston Museum after the Berlin Museum had lost the opportunity of securing it." He says that "he wished he might have had the opportunity of acquiring another favorite work, namely, Rembrandt's 'Mill,' whose fair fame some are endeavoring to impair by calling it the work of Aart de Gelder, Hercules Seghers or an English copy." He says that "he rises in defence of this picture, always acknowledged as Rembrandt's finest landscape, and dismisses the idea that it is an English picture, as anyone who knows English 18th century pictures could not entertain such an idea for a moment." "Old Crome," he adds, "himself copied the picture when it was in the Orleans Gallery." He claims that "the contention that Seghers painted the landscape cannot be sustained by the proof of the signature, as has been asserted, as there is no trace of one," and continues: "Anybody could have convinced himself of this both during the process of the picture's restoration, and now in its present restored state."

"The treatment, the color and the feeling," says the Doctor, "are quite different from those of Seghers' works, and more modern than that of Seghers, who is a 'primitive,' among the Dutch landscapists." Dr. Bode says that the poetic feeling that characterized Rembrandt is especially evident in "The Mill" and that the peculiar shape of "The Mill," unusual in this painter's work, makes him feel that it may have been larger when painted, and that if it was cut down there is a possibility that Rembrandt's signature may be on the missing piece.

The various objections urged by W. von Seidlitz against the authenticity of the picture and in favor of de Gelder as the artist, are disproved at great length by Dr. Bode, who declares that to anyone familiar with de Gelder's work such a claim is out of the question. He then proceeds to explain various details of the handling, manner, color and tone of "The Mill," which prove conclusively to his mind that Rembrandt alone could have painted it, and calls attention to the fact, mentioned by Dr. Valentiner, that the mill in the landscape was probably that owned by Rembrandt's father. He says, in conclusion, that the Europeans cannot console themselves with and by the vain hope that an American has again bought a bogus work. "No," he writes, "beyond a doubt Rembrandt's most beautiful landscape, as also one of his most wonderful pictures, is in the possession of Mr. Widener, as are also other of the best examples of Rembrandt and other masters."

In the same issue of "Kunst und Kuenstler," from which the above article by Dr. Bode is translated, there are other and shorter signed articles by Dr. Breidius, Herr Jan Veith, Dr. Hofstede De Groot and other authorities, who, in the main, agree with Dr. Bode in his conclusions as to the authenticity of "The Mill."

## WASHINGTON (D. C.).

Mr. Charles L. Freer will show a representative portion of his collection in the new National Gallery this season. The works to be shown will be selected and arranged by Mr. Freer himself.

Owing to the fact that this is not the year for its bi-ennial exhibition of Contemporary American art, the Corcoran Gallery has arranged for a number of "one man" displays. The first of these will be of paintings by Philip Little. Other exhibitions arranged are those of paintings by Gari Melchers, W. Elmer Schofield and others.

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## Rare Bindings at Bonaventure's.

A special exhibition of artistic book-binding, which has been on at Bonaventure's Galleries, 5 East 35 St., closes, all too soon, this evening, but lovers of the bookbinder's art will probably find a number of the bindings still on view next week. The exhibition, which was well arranged and classified with Mr. Bonaventure's well-known knowledge and taste, was divided into four sections, namely, modern bindings, historical and famous bindings, illuminated MSS. and historical autographs.

Among the modern bindings were the old English ones by Edwards of Halifax, with painted fore edges of "Aesop's Fables," by Pomey, with chiseled portrait of Washington on cover for Andrew's "Portraiture of the American Revolution," by David for Burns' Poems, first edition; by Zaehnsdorf for Coleridge's "Sibylline Leaves," by Cuzin for Gautier's "Mlle. de Maupin," with a charming watercolor drawing on the cover by Toudouze, by Lortic, for an edition of Moliere; by Kiefer—a mosaic binding—for Murger's "Scenes de la Boheme," and by David, for Saint Amand's "Last Years of Louis XV."

The historical and famous bindings were selected from the libraries of Royalties and statesmen, the Illuminated MSS. were the "Books of Hours," and the historical autographs included a complete set of those of the presidents of the United States, of Napoleon, His Family and Marshals, and Letters of Madames de Sevigne, de Pompadour, Du Barry, Marie Antoinette and Josephine, all inclosed in artistic bindings.

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## AROUND THE GALLERIES.

Mr. Ercole Canessa of C. and E. Canessa, 479 Fifth Ave., arrived on La Provence from Paris last Saturday and is now at the galleries.

An unusually important and most characteristic canvas by Largilliere—a portrait of Jean le Paultie, the sculptor of Versailles, is now on exhibition in the window of the Scott and Fowles Galleries, 590 Fifth Ave., where it attracts deserved attention. The handsome subject is depicted standing, three-quarter length, clad in a rich suit of salmon colored velvet.

Mr. Byron P. Stephenson, formerly art writer for the "Evening Post," is now connected with the house of Cottier & Co., 3 East 40 St.

There are now on exhibition at the Galleries of J. and H. Goldschmidt, 580 Fifth Ave., six large and fifteen small early Swiss stained glass panels of remarkable quality and rich and beautiful in color. These panels came from a sale at the Galleries of Hugo Helbing in Munich on Oct. 4 last, and were the gems of the whole sale. They were formerly owned by Lord Sudeley of Toddington Castle, Gloucestershire, who secured them in 1840 to furnish his castle, and were sold by his heirs, *en bloc*. The art of stained glass reached its height in Switzerland in the 16th and 17th centuries, and an able and interesting article on the history of the origin and development of the art of stained glass-making in Switzerland, written by the noted authority, Dr. Hans Lehmann, director of the Swiss National Museum, forms the preface of the beautiful illustrated catalogue of the collections disposed of at this sale. A longer notice of these choice art works will be given next week.

D. K. Kelekian, who has recently returned to Paris from a trip to Egypt, has sent to the New York gallery, 275 Fifth Ave., an assortment of old Egyptian bronzes unusually choice and valuable.

Mr. Edward Brandus is due to-day on La Savoie from Paris. Upon his arrival the arrangement of the rear galleries at No. 712 Fifth Ave., the lease of the front gallery having been taken over by Allavoine & Co., lessees of the entire building, will be decided upon.

Art lovers and buyers sometimes wonder whence come many of the dainty, rich and artistic frames which so adorn and improve the pictures in dealers and public and private galleries. The framing of prints, oils and watercolors, to enhance their quality, to soften or heighten their color, etc., is in itself an art, and one whose possession, is rare indeed.

A visit to the show and store rooms of the F. J. Newcomb Company, No. 42 West 13 St., will satisfy the general curiosity of art lovers as to the provenance of artistic frames, for there in bewildering variety and quantity are frames of every description, and, without exception, of fine art quality. There are frames old and modern—copies and originals—in carved wood, in composition, and all made by skilled artisans and in enduring fashion.

Novelties in frames and furniture abound. There is shown the recent invention of a Mr. Roberts, of Canada, the interior lighting of frames by means of small tubes for electric light fitted in the frames themselves which give a general illumination to the picture surface and do away with shadows. The house imports art objects

also, notably the beautiful terra cotta busts of young women copied from famous picture heroines or modern Madonnas among the Italian peasantry, and originals and copies of church and palace furnishings.

The reason why the productions of this house are so much in demand by dealers and art lovers is well explained by a visit to and study of their show-rooms.

## PHILADELPHIA.

(Concluded from page 3)

work previously mentioned, which is more individual. Sir Hubert von Herkomer is represented by his more conservative use of the medium less freely handled. Charles Shannon, the portrait painter, contributes a group of ten clever lithographs which show the influence of the French masters of the last century. His "Sower and Reaper" and "The Bathers" are particularly rich in a big sense of drawing and a clever use of line.

Whistler, Eugène Carrière, Felicien Raps, Louis Legrand, Théophile Steinlen and Edouard Manet are the foreign or deceased artists represented in a more fragmentary way, but highly interesting for purposes of comparison.

The whole exhibition of lithographs is a most inspiring one and greatly strengthens the general interest of the show.

In the general exhibition the place of honor has been handsomely given to a group of fifteen watercolors by John Marin, who showed last winter at the Photo Secession gallery in New York. He is an enthusiastic exponent of the new color movement in Paris and his highly impressionistic work reveals a charming sense of color and arrangement, a most spontaneous, fresh view of nature reflecting a little Cézanne's notebook. His work is joyous, light and free to an extent which makes the other paintings in the show look perfunctory, dull and spiritless. It is curious how this group appears to "call the bluff" of older painters plodding in the beaten track and the hanging committee is to be congratulated for its courage in placing Mr. Martin's work in so favorable a place—defying traditions and doing insidious violence to the timid painters and the commercially inclined.

A group of six studies of Sandstone Cliff by Dodge MacKnight are again more assertive than anything else in the show. He strikes a deeper, more sonorous note than Marin, but is less happy. Maurice Prendergast in the opposite end of the end gallery completes the list of more novel and amusing painters, although his work, while not less beautiful, shows some affectation, a quality quite absent in either MacKnight or Marin.

George H. Hallowell has a group of extraordinary interest, and although he works his medium to resemble porcelain more than watercolor painting, he is richly decorative and highly personal. An excellent "Portrait" by Thomas P. Anshutz is one of the features of the exhibition, a painting in pastel, slightly under life size, of a lady, excellent in character, and develops the painter's splendid sense of solidity and construction.

There are groups of pastels by Gaston La Touche, René Neéard, and other of the Frenchmen who show annually at the Academy, and Philadelphia painters are better represented than usual. The New Yorkers are also numerous, and among them Colin Campbell Cooper, Childe Hassam, Edward Dufner, William J. Glackens and Leon Dabo, the latter represented by two lithographs and two watercolors, which exhibit his sense of the immensity of wooded hills in winter and of long range subject handled in a clever if somewhat mannered style.

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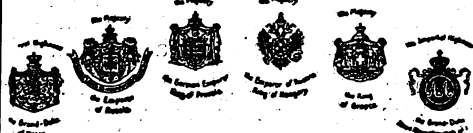
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